

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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MUSICAL INSTRUMENTS.

By GEORGE HOGARTH.

THE TRUMPET, TROMBONE, SERPENT, AND OPHICLEIDE.

THE Trumpet, from the simplicity of its construction, is not only an instrument of the greatest antiquity, but has been used, in all ages, in almost every part of the world: and, from its loud, shrill, and piercing sound, it has been generally devoted to warlike purposes—not only for conveying signals and commands to great bodies of troops, but for rousing and animating the martial spirit of the soldiers. As a military instrument, the trumpet has been peculiarly appropriated to the cavalry; and the horse is observed to be as much excited by its sounds as his rider. This is alluded to in the book of Job, in the sublime description of the horse: “The quiver rattleth against him, the glittering spear, and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.” Bruce gives a striking account of the effects produced by the Abyssinian trumpet. “This trumpet,” he says, “sounds only one note, E, in a loud, hoarse, and terrible tone. It is played slow when on a march, or where no enemy appears in sight; but afterwards it is repeated very quick, and with great violence; and has the effect on the Abyssinian soldiers, of transporting them absolutely to fury and madness, and of making them so regardless of life as to throw themselves in the middle of the enemy, which they do with great gallantry. I have often, in time of peace, tried what effect this charge would have upon them, and found that none who heard it could continue seated, but that all rose up, and continued the whole time in motion.” These effects are to be accounted for, to a considerable extent, on the principle of association; but they depend also, undoubtedly, on the peculiar character of the instrument.

The trumpet used in orchestras, till a late period, was just the military, or cavalry trumpet. In England, it was cultivated so early as the time of Purcell, when John Shore, the brother of the celebrated Mrs.

Cibber, was an eminent performer upon it. Purcell, from his admiration of Shore's performance on the trumpet, took every opportunity of employing him in the accompaniment of his songs and other theatrical compositions: "And this," says Dr. Burney, "accounts for the frequent use he made of that martial and field instrument, even when the subject of the poetry was pacific." Purcell's duett 'Genius of Britain,' long a favourite in our theatres, was first sung in Dufey's 'Don Quixote,' in 1694, by Mrs. Cibber and Freeman, with Shore's obligato accompaniment. Shore lived to a great age, and died in 1753, when he was succeeded by Valentine Snow, a performer of wonderful powers, for whom Handel wrote those trumpet passages in his Oratorios, which, notwithstanding the improvements that have been made on the instrument, still demand all the execution of our ablest performers. Snow was peculiarly distinguished by the exquisite beauty of his tone, and the firmness of his shake. About the year 1770, improved trumpets were brought from Germany, by the brothers Braun, and since that time the old trumpet has disappeared from our orchestras. The trumpet now in use is of a more convenient form than before; and the scale is completed by means of the *slide*, by which the column of air in the tube can be lengthened or shortened.

The natural scale of the trumpet, or that which is produced by blowing alone, depends on the acoustical principles, which we have explained in treating of the horn, and consists of similar intervals with the scale of that instrument, though at a higher pitch, in consequence of the smaller size of the trumpet. The regular natural trumpet-notes extend from G below the lines in the treble clef (the lowest note of the violin) to G above the fifth line; they thus embrace a compass of two octaves, and are,

G, C, E, G, C, D, E, F, G.

But, from the trumpet now in use, the performer can obtain the intermediate chromatic intervals. The above is the compass within which orchestral trumpet parts are generally confined; though skilful performers can reach to C, or even E in alt.

As in the case of the horn, the trumpet parts are written in the key of C, and the pitch of the instrument is accommodated to the key of the piece. The number of trumpets now in use is eight, which take their names from their key notes. They are the low A and B trumpets—the C, D, E flat, E natural, F, and G trumpets. This variety of keys is produced, as on the horn, by the use of crooks, or extra pieces added to the instrument. The best keys are those of D, E flat, and E natural.

The trumpet is generally in the key of the piece that is played. But it is frequently found convenient to place the trumpet in a different key for the reason already explained in our article on the Horn,—that harmony may be obtained which could not otherwise be produced by means of the natural notes, which ought always to be used as far as possible. Where the key of the piece is a bad key for the trumpet, this instrument is, if possible, taken in another key. Thus if the music is in B flat, the trumpets may be in E flat; in which case the horn parts will be written, not, as usual, in C, but in G; because, when the trumpet, in this key, plays the notes G and D, it gives the real sounds of B flat and F, the principal notes in the key of B flat.

Before the modern improvements on the trumpet, it could be played only in the single key on which it was pitched. Thus a C trumpet could only be played in the key of C, a D trumpet in the key of D, &c.; but upon one and the same, of the same trumpets now in use, not only the major key in which it is pitched, but also several other keys may be produced. Taking the C trumpet, for example, besides the key of C, it may be played upon in the keys of G, F, B flat, E, C minor, E minor, G minor, and A minor. By the occasional use of the slide, the principal notes of all these keys may be produced on the C trumpet; and hence it is no longer necessary to change the crooks at every modulation that may occur in a composition.

The trumpet has the disadvantage, in common with the horn, that its natural notes differ in quality of tone from those that may be called artificial; the former being fuller, clearer, and more open, than the latter. It must, therefore, be a chief study of the performer that he produce all his notes as equally as possible, so that there may be little or no perceptible break, or difference in force, between one note and another. It ought also to be the care of the composer to attend to the imperfection of the instrument, and not to introduce prolonged or strongly marked artificial notes where they can avoided.

The trumpet is most properly employed in the production of bold, martial, or awful effects; but it is now-a-days employed in our orchestras, whatever may be the character or expression of the music. In the opera-house we hear its tones mingled as often with the soft complainings of a distressed damsel, as with the shouts of a martial chorus: and its indiscriminate and unmeaning use has weakened its power of producing those effects for which its genius is peculiarly adapted. We sometimes find it used by great masters, in a new and unprecedented manner, with the happiest effect; as in the trumpet-solo in Weber's Overture to 'The Ruler of the Spirit,' which is inexpressibly melancholy; but it is a wild and unearthly sadness which is rendered the more strange and expressive by the unusual tones in which it is conveyed. But the very singularity of this fine stroke of genius only confirms the observation that the character of the trumpet is essentially energetic and warlike.

It is admitted by M. Fétis that the French trumpet-players are inferior to the German and the English; and the same writer mentions Mr. Harper as the greatest performer of the day; an opinion, the correctness of which is universally admitted. Harper is unrivalled, not only in beauty and variety of tone, and in powers of execution, but also in greatness of style, in the power of comprehending and realising the most sublime conceptions of genius. He may be considered as the founder of the English school of the trumpet; and several of our younger performers (among others his son) formed by his instructions, bid fair to preserve the superiority of that school which he has gained for it over those of the continent. It may be added that Mr. Harper has lately published a treatise on his instrument, the most complete and satisfactory, we believe, that has yet appeared.

The **TROMBONE** is an instrument of Italian invention; and its name is an augmentative of *tromba*, the Italian name of the trumpet. It was

introduced into England at the commemoration of Handel in 1784; and now forms a part of every orchestra. The bass trombone is the most generally used; but in great orchestras there are also a tenor and an alto trombone, for which three instruments distinct parts are written.

These different kinds of trombone are, in truth, trumpets of greater size and lower pitch than the trumpet properly so called. The trombone differs from the trumpet in this respect, that it may be played with facility in any key; and the trombone parts are written in the key of the piece, and in the bass, tenor, or alto clefs, as the case may be. This facility arises from the slide, which can be used in the trombone to a much greater extent than in the trumpet, owing to the comparatively greater size even of the smallest trombone. By moving the slide backwards or forwards the tube is shortened or lengthened; and, in every position of the slide, four, five, or six different notes may be produced by blowing. Thus the bass trombone gives the fundamental note G, and the natural scale belonging to it, viz., G, D, G, B, D; the first move of the slide transposes these notes a semitone lower, giving F sharp, C sharp, F sharp, A sharp, C sharp; the second move gives F, C, F, A, C; the third gives E, B, E, G sharp, B; the fourth gives E flat, B flat, E flat, G, B flat; and the fifth gives D, A, D, F sharp, A. In this manner all the notes which properly belong to the trombone part may be sounded in any of the usual keys, by moving the slide into the above positions. The tenor trombone is in C, a fourth higher than the bass trombone; and the alto trombone is in F, a fourth above the tenor trombone: and their natural notes are transposed by the different positions of the slide in the same manner as in the bass trombone. Skilful performers can play not only the diatonic scale in the various keys, but also chromatic passages of considerable rapidity; and accordingly very difficult concertos are sometimes executed on the trombone; but this is a complete misapplication of the powers of the instrument, the proper place of which is only in the orchestra, where it is capable of powerful and beautiful effects.

The SERPENT derives its name from its form. It is a wooden instrument, with an embouchure similar to that of the horn and trumpet; but the notes are produced by means of finger-holes, like the bassoon. It is said to have been invented in 1590, by Edme Guilleaume, a canon of Auferre. In this country it is chiefly used in military bands; and, in France, is much employed in churches. It has six keys; and is an instrument of great compass, extending from B flat, (a note below the violoncello) to F above the second ledger line of the bass staff. Between these notes it has a complete chromatic scale; but many of its notes are false, and there are great inequalities in its tone. It is still used in very great orchestras, where an immense power of bass instruments is required; as, for example, at the Festival in Westminster Abbey in 1834, where two serpents were employed. It may now be considered, however, as being superseded by the trombone and ophicleide, and is almost entirely laid aside, even in military bands.

The OPHICLEIDE is a brass instrument, which has been lately introduced into our orchestras. It is played upon in the same manner as the serpent, and has the same scale; but its tone is much superior, and its intonation more perfect. It is the most powerful bass instrument we

CHOIR ORGAN.

	<i>Feet</i>		<i>Feet</i>
1 Double Dulciana	16	12 Principal	4
2 Double Stopped Diapason	8	13 Principal	4
3 Open Diapason	8	14 Fifteenth	2
4 Dulciana	8	15 Flageolet	
5 Claribella	8	13 Larigot	
6 Cremona	8	14 Tierce	
7 Solo Trumpet	8	15 Twelfth	
8 Stopped Diapason, wood	4	16 Sesquialtra, 4 Ranks	
9 Stopped Diapason, metal	4	17 Mixture, 3 Ranks	
10 Unison Flute	4	18 Clarion	
11 Octave Flute	2	19 Octave Clarion, or Zinck	

SWELL ORGAN.

	<i>Feet</i>		<i>Feet</i>
1 Double Open Diapason	16	18 Unison Flute	
2 Double Stopped Diapason	16	19 Octave Claribella	
3 Open Diapason	8	20 Octave Flute	
4 Dulciana	8	21 Fifteenth	
5 Claribella	8	22 Fifteenth	
6 Violincello	8	23 Flageolet	
7 Corno di Bassetto, or Double Cremona	16	24 Quint	
8 Cremona	8	25 Twelfth	
9 Bassoon	8	26 Larigot	
10 Oboe	8	27 Tierce	
11 Trumpet	8	28 Sesquialtra, 5 Ranks	
12 French Horn	8	29 Mixture, 4 Ranks	
13 Trombone	8	30 Soprano Trombone	
14 Stopped Diapason, wood	4	31 Cornet à Piston	
15 Stopped Diapason, metal	4	32 Clarion	
16 Principal	4	33 Double Trombone, 16 feet	
17 Ditto of 2 Ranks	4		

PEDALS.

	<i>Feet</i>		<i>Feet</i>
1 Double Open Diapason, or Bombarde, wood	32	18 Octave Flute	
2 Ditto, metal	32	19 Octave Claribella	
3 Open Diapason, wood	16	20 Soprano Trombone	
4 Open Diapason, ditto	16	21 Cornet à Piston	
5 Open Diapason, 6 Ranks, metal	16	22 Clarion	
6 Dulciana	16	23 Quint, 12 feet	
7 Stopped Diapason	8	24 Twelfth, 6 feet	
8 Stopped Diapason	8	25 Twelfth, 6 feet	
9 Stopped Diapason, 4 Ranks	8	26 Fifteenth	
10 Sackbut	16	27 Fifteenth, 2 Ranks	
11 French Horn	16	28 Larigot	
12 Trombone	16	29 Tierce	
13 Oboe	16	30 Sesquialtra, 10 Ranks	
14 Trumpet	16	31 Sesquialtra, 6 Ranks	
15 Principal	8	32 Mixture, 8 Ranks	
16 Principal, 2 Ranks	8	33 Mixture, 5 Ranks	
17 Principal, 3 Ranks	8		

Number of Stops.

Great Organ	51
Choir	19
Swell	33
Pedale	33

Total..... 136

The compass of the manuals to the Great, Choir and Swell, to be alike, namely the German compass, from CC bass clef, to F in alt treble clef. The clever organist would not use the manuals after the eight-foot pipe, and its extension to the sixteen-foot pipe only opens the door for uproar and muddy execution. It is desirable for those persons who cannot play the pedals, as it affords an opportunity for another to

double the octaves: but a really good organist would be loth to sacrifice the touch of his instrument for an advantage so slight.

The fourth manual is to be like that at Birmingham for the transfer of stops from the other manuals. The fifth manual, like that at St. James's, Bermondsey, for the pedals, and to be placed by the side of the instrument. By this arrangement the pedal organ may be played by the hands, and yet the touch of the other manuals not affected by the vibration of the great pipes, and the weight of wind necessary for them.

Copula Stops for the Manuals.

- | | |
|------------------------|---|
| 1 Swell to Great Organ | 4 Swell to Great Organ, an octave above |
| 2 Swell to Choir Organ | 5 Swell to Great Organ, an octave below |
| 3 Choir to Great Organ | 6 Choir to Great Organ, an octave below |
- N.B. These three last copulas to be invisible, and not to affect the manuals themselves; like that in the new organ built by Messrs. Robson for St. Dunstan's, Fleet Street.

Pedal board Copulas.

- | | |
|---|---|
| 7 Pedals to Swell Organ | plan of the melody copula put into the |
| 8 Pedals to Choir Organ | Trinity organ, Cambridge, by Gray. |
| 9 Pedals to Great Organ | 11 Pedal Copula, by which each pedal on the |
| 10 Canto firmo Copula, taking the keys down | board is made to take down its octave |
| an octave higher,—namely, commencing | above and octave below. |
| at the note middle C bass clef, after the | |

The pedal board to extend two octaves and a half, from C to G. The naturals to twenty-two inches long, and the sharps seven inches; and the board to be twenty-two inches from the great organ manual.* The advantage of the long sharps in pedaling the florid sequence of Bach is incalculable.

Composition Pedals.

- | GREAT ORGAN. | | SWELL ORGAN. | |
|-----------------------------------|--|--|--|
| 1 Diapasons | | 7 Diapasons | |
| 2 Full without reeds | | 8 Full without reeds | |
| 3 Full organ | | 9 Full swell | |
| CHOIR ORGAN. | | PEDALS. | |
| 4 Diapasons | | 10 Diapasons | |
| 5 Full without reeds | | 11 Full without reeds | |
| 6 Full choir, without the Cremona | | 12 Full pedal organ | |
| | | 13 The whole organ;—the 3 manuals & pedals | |

I have endeavoured to avoid the leading error in the construction of the York and Birmingham organs. No blame, however, is to be attached to the ingenious builder, as he had nothing to do with the arrangement of that part of the instrument. The adding a great number of unison reed and diapason stops, without adding an equal proportion of octaves and harmonies, oversets the balance of tone, and leads to an apparent *want of power*. Take the diapasons of the York, Birmingham, or Christchurch organs, and calculate the strength of the chorus stops against such a great body of unison pipes, it will be found that the balance of tone adopted by Schmidt, Silbermann, Schnitker, Burkard, Casparini, Gabler, Hildebrand Röder, Engler, Wagner, Migent Snetzler and Marx, has been completely overturned. The numerous

* Messrs. Robson have adopted this scale, and that of Mr. Gray's differs but slightly. The old fashion of short sharps, and placed at a distance of 30 inches from the great manual, is rapidly getting into disuse. Mr. Hill has constructed a pedal board on this plan, with a range of two octaves and a half, for the Christchurch organ, Newgate Street.

compound stops, such as cymballe, fourniture, mixture dixtuple, &c. I have put under the general terms of sesquialtra and mixture. The number of pedal diapasons will be found, I think, not to exceed those in the York organ, when it is recollected that the manuals there extend down to the sixteen-foot pipe. That organ, however, has no double diapasons throughout the manuals, which is to be regretted, as much of the beauty of the German organs arises from their combination with the numerous mixtures. The scale of the pipes must be left to the builder. Birmingham in this respect is larger than York: that of the Exeter Hall larger than either; and I believe the Boston organ contained a diapason of a scale quite unprecedented.

CONCERTS.

CLASSICAL CHAMBER CONCERTS.—The following is the programme of the first of these Concerts for the present season, which took place on Monday evening, at Willis's Rooms, to a very full audience: **PART I.** Nonetto; Violin, Viola, Violoncello, Contra-Basso, Corno, Bassoon, Clarinet, Flute, and Oboe,—Messrs. Mori, Tolbecque, Lindley, Dragonetti, Puzzi, Baumann, Willman, Card, and Barrett; Spohr.—Canzonet, Mrs. Alfred Shaw, "Despair;" Haydn.—Quartett for two Violins, Viola, and Violoncello,—Messrs. Mori, Watts, Tolbecque, and Lindley; Beethoven.—Aria, Miss Fanny Woodham, "Parto ma tu beu mio," (Clemenza di Tito) Clarinet Obligato, Mr. Willman; Mozart.—Trio for Violin, Violoncello, and Contra-Basso,—Messrs. Mori, Lindley, and Signor Dragonetti; Handel.—**PART II.** Septett (written expressly for the Philharmonic Society) for Piano-forte, Violin, Viola, Clarinet, Corno, Violoncello, and Contra-Basso,—Mr. Moscheles, Mr. Mori, Mr. Tolbecque, Mr. Willman, Signor Puzzi, Mr. Lindley, and Signor Dragonetti; Moscheles.—Cantata, Signor Begrez, "Adelaida;" Beethoven.—Air, Mrs. Alfred Shaw, "Sommo Dio;" Winter.—Quintett for two Violins, two Viole, and Violoncello,—Messrs. Mori, Watts, Tolbecque, Lyon, and Lindley; Mendelssohn.—Conductor, Mr. Moscheles.

We may be said to have heard Spohr's famous Nonetto for the first time; and a wonderful close piece of inlaying it is throughout. Revert to the performers of it, and there will be no occasion to describe how it went. Beethoven's Quartett we honestly confess did not particularly excite our sympathy—probably through want of following the author's intention. The slow movement is profoundly impressive; but the frequent recurrence to the subject of this in the finale, for a few bars only, had very much the air of caprice and wilfulness. The trio of Handel—the very counterpart of Corelli, particularly in the Gavot—was a marvellous piece of playing on all hands; and the last movement, for Dragonetti's sake, was encored. Mr. Moscheles' Septett pleases us more than any composition we have heard of his: the subjects are so graceful, and he has so skilfully treated them, consulting the genius of the several instruments with masterly knowledge of effect. The writing too, throughout, is remarkable for the ease and freedom of its progress. Those flashes on the double bass in the first movement, impart a marked and grand character to the music. The performance of it could scarcely be exceeded. The Quintett of Mendelssohn is distinguished by his great animation and untiring spirit. The last part is so excessively joyous and frolicsome, that one can picture it only by the mad revelry in a pantomime. The extraordinarily rapid manner in which the instruments follow with the subject upon each other, give it this effect; and a fine piece of close writing it is. Mrs. Shaw was encored in the Preghiera from Winter's Zaira. She sang it with

great care and impressiveness of manner. Miss Fanny Woodham also received marked and deserved encouragement from the audience, for her execution of the "Parto," which was highly creditable to her. The young lady possesses a voice of much extent, and of good quality: all she requires, is sedulous cultivation, with natural expression. For the latter quality, (although perhaps a little over-displayed) Signor Begrez' delivery of the "Adelaida" was really excellent.

PROVINCIAL CONCERTS.

KIDDERMINSTER.—On Friday, the 10th instant, two performances took place in this town. One in the morning, at St. George's Chapel, which consisted of a selection from the Messiah for the first part; and for the second, solos, &c. from Handel, Mozart, Haydn, Himmel, Mehul, with the last grand chorus from Beethoven's "Mount of Olives." The singers were, Miss Clara Novello, Messrs. Baker, Pearsall, and Machin. Mr. Shargool led, Mr. Munden conducted. The performance went off very smoothly, and to the entire satisfaction of a large audience.

The evening Concert was given in the large room of St. George's National School; led and conducted by the same gentlemen; assisted by the same vocalists, with the addition of Miss Aston. In the course of the evening, a number of the most popular songs, ballads, and glees, were performed.

REVIEW OF MUSIC.

Haydn's celebrated air, "God save the Emperor," with entire new and brilliant Variations for the piano-forte, composed and dedicated to his friend Alexander Robertson, Esq. (of Edinburgh) by J. B. Cramer. Op. 82. CRAMER & Co.

Mozart's celebrated Concertos, newly arranged for the piano-forte, with additional keys, and accompaniments of Violin, Flute, and Violoncello, by J. B. Cramer. No. 5. CRAMER & Co.

The introduction to the air of Haydn, with variations, opens in the most graceful way, giving a slight glance at the celebrated 'Surprise' movement; immediately succeeding which, a shadowy sort of allusion is made to the theme of the piece, in that delightful way familiar with those who are at all acquainted with the style of the author. The manner in which Mr. Cramer has proposed, and arranged the hymn, is like that of a refined as well as learned musician. In the second variation on the air, we are presented with a most lovely piece of counterpoint. The third, (which by the way, is no child's task to accomplish) is finely constructed; the fifth, is a close four-part piece of writing, and yet withal perfectly unfettered and graceful; and in the last variation, (in three parts) the air alternates from the treble to the tenor, while a flowing counterpoint attends it both above and below throughout. This is the *classical* way of writing variations.

The features in the new edition of Mozart's concerto in D minor, are, that the *tutti* parts are engraved in a smaller character, a plan affording relief to the player; secondly, that those passages which will admit of it, are thrown into the additional keys, in order to enhance the brilliancy of effect; and lastly, two new *cadenzas* have been subjoined—one to the first movement, and the other to the Rondo. Both these, as might be expected, are instinct with Mr. Cramer's sweet fancy; although we must confess that we prefer the one he presented many years ago to Monzani the publisher, and which

adorns Címador's arrangement of this D minor concerto. The present edition however, (all its pretensions considered) is the best we have seen, and it is brought out in a manner worthy of the illustrious author of the work.

Album des Pianistes de Première Force. No. 35, Grande Polonaise Brillante, précédée d'un Andante Spianato pour le Piano forte; dédiée à Mad. D'Est, par Frederick Chopin (De Varsovie.) WESSEL.

It will require a *player* of the "*première force*" to scramble through this piece. To such, therefore, and the fagger of nine hours a day, and the solitary prisoner—if any there be, indulged with a piano,—we recommend it for practice; and when their task is accomplished, they will be in a condition to play an uncommon number of notes in a short time.

"*To call her deceiver,*" *Song, the poetry by T. H. Bayly, Esq., the music composed, and dedicated to H. R. Bishop, Esq., by Alex. Lee.* CRAMER & Co. This is a canzonet of no common merit, somewhat after the manner of Beethoven. It displays much imagination, correct expression, and various modulation; and, in short, is worthy the attention of the best tenor singer. Mr. Lee, who writes excellently for the orchestra, should score this song—the best we have seen from his pen.

The Traveller. A Glee for three voices, composed by Wm. Horsley, Mus. Bac. Oron., arranged for two trebles and a bass, with an accompaniment (ad lib.) by the Author. MILLS.

The only difference in this new edition of one of the earliest glees of our childhood, and which we thought heavenly music—because we could take a part—is, that a piano-forte accompaniment has been added.

THEATRES.

OPERA BUFFA.—Last Saturday, the 11th, closed the season of the Opera Buffa company at the Lyceum. The finale was most triumphant, both for the speculators, and the cause of classical music; for the house was crowded in every part, while (as we have been informed) but *one* order was issued; and the piece was Mozart's "*Nozze di Figaro.*" Although, during the twenty odd nights that the company have been performing, the pieces selected were all novelties to the English public, there has not been, upon any one occasion, so large and enthusiastic an audience, as was assembled on Saturday evening to welcome their old favourite. This is one of the many instances which might be adduced to refute the charge of our being fond of novelty, to the neglect of tried worth. At the King's Theatre, the putting up of an opera by Mozart, if finely cast, (as in the case of "*Il Don Giovanni*" last year, at Mme. Puzzi's benefit) is sure to bring one of the densest audiences of the season; and in the early part of the evening too; not as upon ordinary occasions, when the ballet is about to commence. The usual audiences at the Italian Opera furnish no criterion whatever of the state of musical taste and knowledge in England. Let Mr. Laporte try the influence of Bellini, Pacini, Ricci, Donizetti, and Mercadante, *without the dancers*, and he would probably have a few curious visitors; and if he were to lower his prices to those of Covent Garden, the number might be doubled. It is the glorious voices—the Grisis, the Rubinis, the Lablaches; with the dancers, the Taglionis and the Perrots—that attract the public,—not the modern Italian music.

Upon the present occasion the Figaro was excellently cast. Mme. Gianoni was the Countess; Mlle. Blasis was Susanna; Cherubino, Miss Fanny Wyndham, and Marcellina, Miss Glossop. The Count was Ronconi; Figaro, Bellini; Bartolo, Torri; Basilio, Catone; and Antonio, the drunken old gardener, was both famously played and sung by Rubbi, the prompter. The day before

the performance, ominous tidings reached us that the men singers were not *up* in their parts; and sure enough, in the first scene Bellini gave evident signs of being far less at his ease than when playing the Corporal in "*L'Elisir d'Amore*." The thing was pretty clear, indeed, that, with the exception of Mlle. Blais, the music was new to them all. What does not this say for the Italian school of singing! Mme. Gianone deserves the highest praise for the manner in which she had studied the part of the Countess. Not only did she give the beautiful recitative with almost uniform correctness; but, with much good sense, she relied solely upon her power of giving expression to the music. In her first solo, for instance, the '*Porgi amor*,' so rigidly did she adhere to the text, that even the most legitimate ornaments were avoided; and the result was, that the performance was received with shouts of approbation, and encored from every part of the house. The same compliment was paid to her upon singing the '*Dove sono*,' which would have been an equally correct performance, had she not altered the last phrase of the recitative. Her quiet and lady-like deportment, with her beautiful contour, rendered her in all respects one of the best representatives of the Countess we ever saw, or heard. Mlle. Blais was deservedly encored in the charming air, '*Deh vieni e non tardar*;'—it was delightful singing. Also with Ronconi in the duet, (for there is not its equal) '*Crudel perche*.'

There are two motives for volunteering that desperate act—the offer of advice: the one, where the object of it is worth the trouble; and the other, where the offer will be acknowledged and followed. We know not whether Miss Fanny Wyndham care to listen to any recommendation that concerns her future career in the musical profession; but certain sure are we that she is well worth the trouble of offering it; for she possesses both a voice and capacity well worth the trouble of cultivation. If then she desire to multiply her sources of emolument as a singer, she must study in the higher schools of music. It was evident the other evening that her knowledge of Mozart is very moderate, and more shame to the Directors of the Academy where she was educated. The foreigners may come over here, every summer, with their half-a-dozen modern songs, and catch all the flies; but an English singer cannot follow their footsteps, and succeed. It is but second-hand ware at the best; and, like all second-hand ware, the worse for *wear*. An English singer, to secure the first rank in the profession, should know something, at all events, of the great masters in all the different schools; a modern Italian requires only a fine voice, with an educated mechanical facility. A person well-grounded in Mozart will have no great difficulty in mastering the modern opera music; but it is no common labour to a singer in this school to give even common effect to such composition as is thickly strewn over the '*Don Giovanni*' and the '*Idomeneo*.' Miss Wyndham will find it vastly more redound to her advantage to become as intimate with the music of Handel and Mozart, as she now is with Bellini and Donizetti.

To return to our "*Nozze di Figaro*." Ronconi made positive havoc with the beautiful recitative allotted to the part of the Count: in that wonderful succession of movements, however, constituting the finale to the first act, beginning with '*Esci omai garzon malnato*,' he appeared to some advantage; and in the fine, accompanied recitative and air, '*Hai già vinta la causa*,' and '*Vedrò, mentr'io sospiro*,' one of the richest in this opera of gems, he left one only to regret that he had not been equally perfect throughout; for, as an actor and singer both, he constantly displays the man of intelligence. Catone filled the little part of Basilio, the singing-master, very agreeably. Torri also did good service in the concerted music, and sang the '*La vendetta*!' with judgment and effect. Our old friend Rubbi, the most enunciate of prompters, must not be overlooked in this general notice, for he sang the part of the drunken gardener most accurately, and acted it as if by intuition.

Notwithstanding the many lapses during the performance that we had occasion to regret, we were the whole evening in the seventh heaven: and when these lapses did occur, the never-failing resource attended us of listening to that excellent band, who one and all seemed to play for pure love of the music. Mori led triumphantly; and Dragonetti made one's heart leap to hear him pull out those ascending passages in the opening to the first duet. And then those delicious spreadings of the wind instruments! It was altogether a rich treat.

On Tuesday, (the benefit night of Puzzi) this Opera was repeated, before a very full house; and, between the acts, Beethoven's celebrated Septuor was performed by Messrs. Mori, Tolbecque, Lindley, Dragonetti, Willman, Baumann, and Puzzi. Some disturbance arose upon the occasion: for, by the arrangements of the theatre, the first movement was omitted, and the audience insisted upon hearing all. We were pleased with the compliment to the author, and still more so to hear the gallery alive to the omission. Nevertheless, the whole was not performed.

MISCELLANEOUS.

QUARTETT CONCERTS.—We must reserve till next week a notice of the first of these performances, which took place last evening at the Hanover Square Rooms.

CHORAL FUND.—The annual Benefit Concert in aid of this Charity, is fixed for Thursday evening, the 4th of May, at the Hanover Square Rooms. Mr. W. Knyvett has kindly consented to conduct, and Mr. F. Cramer to lead the performance.

STERNDALÉ BENNETT—at Leipzig, on the 19th January, played his third Concerto, at the Concert under the direction of Dr. Mendelssohn, with increased and great applause; and on the Thursday following, these two fine performers played Mr. Moscheles' duet "Homage à Handel."

THE EARL OF CAWDOR, as one of the Directors of the King's Concerts of Ancient Music, will preside at the ninety-ninth Anniversary Dinner of the Royal Society of Musicians, on the 14th of April.

MELODISTS' CLUB.—We hear that the Secretary has received nearly forty songs from candidates for the premium offered by the Melodists' Club.

MR. THOMAS ADAMS.—This great Organist was lately engaged as umpire, to decide on the qualifications of the office of organist to the fine old church at Greenwich. The salary is said to be fifty guineas per annum, but there are only three candidates, the parishioners having kept the knowledge of the vacancy as quiet as possible, in order to secure the return of a parishioner. Mr. Adams returned one who happened to be extra-parochial, and his opinion was consequently rejected, expense uselessly incurred, and a member of the profession wantonly insulted, by the return of a lady, whose only recommendation was that of residing in the parish. Something of this kind happened at Trinity Church, Newington, a few years since; when Mr. Latrobe and Mr. Novello were appointed as umpires. In order to secure the election of a favorite candidate, the ruling members at the Vestry directed these gentlemen to return six candidates, and to make no distinction between them, having first ascertained that there were only six candidates present to perform!

PURCELL CLUB.—The members of this truly English Association, celebrated their Anniversary Dinner on the 9th instant. About forty gentlemen sat down to table, and the feast, provided by Mr. Croom of the Sussex Hotel, well merited the universal expressions of satisfaction which his endeavours to please had excited. The usual toasts, loyal and musical, having passed off

amidst every demonstration of applause, the evening was spent in the performance of some delightful compositions of that great master, who between the eras of Gabrieli, Palestrina, and John Sebastian Bach, occupies the proudest station in the pages of musical history. The *soli* singers were Messrs. Hobbs, Hawkins, Francis Bradbury, E. Taylor, and Bellamy. The Westminster choristers were in attendance, and Master Coward sang the solos allotted to him in a very pure, charming, and natural manner. Mr. Turle conducted throughout the evening. The chorusses sung by the company *en masse* proved very effective.

THE METROPOLITAN CATHEDRAL.—From what daily takes place in the choir of this cathedral, the sooner the promised reform in choral matters, suggested by the Bishop of London, is put into operation, the better for the respectability of the parties attached to the corporation. One afternoon last week the choir present were two tenors and a counter-tenor! Truly, this is a mode of performing choral worship in praise of the Deity, which none but dignified members of the Establishment could stomach. The manner of chanting adopted by the choristers at this Cathedral we honestly believe to be *peculiar* to the place. So much the better; but we are sorry that the metropolitan Cathedral should afford the example.

THE PEACOCK AND CROW.—We are requested to state, that the farce of "The Peacock and Crow," now performing at the Adelphi, is not the production of Mr. John Parry, the composer, as has been stated in several of the newspapers.

BIRMINGHAM HALL.—The spirited inhabitants of this populous town, have commenced an enlargement of their magnificent Town Hall, by removing the music gallery, and adding to the extent of the room, by taking in a part of what formed the offices attached to the building. The organ has been displaced, and for the present the huge pedal pipes lying in the room, form no small objects of curiosity to the strangers visiting the scene.

FINNINGLEY CHURCH.—The Rev. Mr. Woodhouse, Rector of this Church, which is near Doncaster, has presented his parishioners with a fine organ, the work of the celebrated England, and improved and enlarged by Mr. Browne of York. We know of no circumstance more likely to attach the clergyman and his parishioners in a strong band of unity, than a mutual and a warm interest in the musical service of the church; and the generosity of Mr. Woodhouse we trust will meet with its reward in the increased and increasing numbers of his congregation.

CHRIST CHURCH, NEWGATE-ST.—Next Sunday evening, a Sermon will be preached at this Church, in aid of the Parochial Charity Schools. Messrs. Leffler, Francis, Lloyd, Turner, and J. O. Atkins, have kindly offered their aid on the occasion, and through the obliging permission of Mr. Turle, the master of the Westminster Choristers, the Master Cowards will also lend their assistance. Three Anthems will be performed during the service. 'I will arise,' by Dr. Robert Creighton: 'O where shall wisdom be found,' by Dr. Boyce: and 'Call to remembrance,' by Battishill, who was formerly the organist at the church. Mr. Gauntlett will preside at the organ.

MUSICAL SHOES.—Not five centuries ago, it used to be the fashion to wear shoes that would creak or make a squeaking noise as the wearer walked. A gentleman ordered a pair of pumps, and gave express direction that they should be musical, as he termed it. Jobson took home the pumps, and the gentleman tried them on; they fitted very nicely,—but alas! there was no *tone* in them; consequently he was going to return them on the maker's hands, when the knight of the last said, "Recollect, sir, *pumps* are intended for *dancing*, and not for *singing*;"—"Right, right," said the gentleman, "I forgot that."

MADAME MALIBRAN.

To the Editor of the Musical World.

SIR,—In reading your Memoir of Madame Malibran, I observed at page 8 the following passage: "From this period (27th September, 1833) till the 18th of March following, we lose all traces of the course she pursued." I have much pleasure in being able to furnish you with some "traces" of her course; and by referring to the journal I kept when on a tour in Italy, I find these memoranda: "Sunday, 12th January, 1834. Saw Mme. Malibran in Tancredi, at the San Carlo (Naples)." "Sunday, 19th January. At the San Carlo, saw a new opera by Coccia, 'La Figlia del Arciere,' in which Mme. Malibran performed."

I find also the following memorandum relating to the San Carlo: "In the orchestra are 12 violini primi, 12 ditto secondi, 8 violoncelli, and 9 contrabassi;—in all 85 performers." I am, SIR, your constant reader,

VICTOR DE PONTIGNY.

OPERA BUFFA.

SIR,—There are various abuses perpetrated on the public in this town, which the power of the press only can restrain. One of these is the enhancing of prices by the *entrepreneurs* of foreign companies, whenever anything attractive is to be brought out. You have frequently called the attention of the public to the excellence of the company at the Opera Buffa, and pointed out its claims on the public for support. The prices which were put forth for places at the beginning of the season were—boxes, four guineas and three guineas; stalls, half-a-guinea, &c. At these prices, I have repeatedly gone; and because I thought so good a company deserved to be patronized by lovers of music, I have gone much oftener than I otherwise should. At the beginning of this week, however, on sending for stalls for Saturday night, the answer was that the price was a guinea each, and the boxes raised proportionably. There is no doubt, from the circumstance of a popular opera like 'Figaro' being given, from the meeting of Parliament, and from Saturday night being advertised as the last, that these prices will be obtained; and it may be asked whether the *impresario* has not a right to ask as much as he can get. But it is submitted that it is a complete breach of faith with the public to make use of accidental circumstances to raise the price which has been repeatedly advertized; that those subscribers who have been supporting the house all the season are unfairly dealt by when their places are sold over their heads to families who have not been once, and that it is an abuse of the monopoly granted by the Lord Chamberlain to raise prices which there is no competition to keep down. I write these observations because I have no doubt, if this raising of prices succeed, that we shall have two or three more last nights advertized at the Lyceum, at which the same thing will be attempted, and because it is part of the same system which has been so successfully carried on by Laporte at the other Opera, where, notwithstanding he gets a subscription of from 25,000*l.* to 30,000*l.* a-year from the nobility and gentry, he never, or very rarely, brings out a new opera, or any new attraction, without excluding the subscribers by calling it a benefit night for some illustrious obscure or other, whose reputation has never extended beyond the *coulisses*.

I hope, Sir, you will turn your attention to this subject, which is not an unimportant one in social life to those who love

— "to hear the artful voice
Warble immortal notes to Tuscan air,"

and who are quite incapable of protecting themselves except by an appeal to the public press.

A SUBSCRIBER.

University Club, Saturday morning.—*Times*.

Operas, Concerts, &c. for the ensuing week.

- Saturday, 18th.....Mr. Moscheles' First Soirée, Hanover Square Rooms.
 Monday, 20th Vocal Concert, Hanover Square Rooms.
 Choral Harmonists, London Tavern.
 Wednesday, 22nd ..British Musicians, Hanover Square Rooms.
 Classical Instrumental Concert, Horn, Doctors' Commons.

NOTICE TO CORRESPONDENTS.

MR. GARDINER'S (of Leicester) communication is not of a sufficiently general character to interest the musical public.

"What is to be done for the Choirs?" The second article arrived too late for this week. It will appear in our next "A CHOIR BOY" of Wells, "MALE-TRACTATUS," "LAICUS," and "A LOVER OF OUR CATHEDRAL SERVICE,"—all referring to the above question, have been received, and forwarded to the proper quarter.

WEEKLY LIST OF NEW PUBLICATIONS.**PIANO-FORTE.**

- Baker's 3 BagatellesCOCKS
 Gems of Classical Authors. Selection of Airs from the most celebrated Composers: Kalkbrenner, Ries, Pixis, Chaulieu, Neate, and J. B. CramerD'ALMAINE
 Hünters Grand Duet on Airs from SemiramideCOCKS
 Herz (H.) Variations Brill. sur la Cavatina "O dolce concento." And Rondo sur une Air FrançaiseD'ALMAINE
 Hark, 'tis the Indian drum. Duet for Piano-forte, by RoyshehlDITTO
 Lemoine's easy Quadrilles from Anna Bolena, Pré aux Clercs, MasanielloCOCKS
 Les Fleurettes, favourite Walzer from the GermanWARNE
 Moscheles. Souvenirs de Belisario, 2 Fantasias, No. 1CHAPPELL
 Musard (P.) Les Etrangers, 5th Set of Quadrilles, composed by H. HerzD'ALMAINE
 ——— 16th Set of Quadrilles. "Le Provençal?"DITTO
 Phipps (G. A.) Fantasia on favourite Airs by MalibranCOCKS
 Pixis. Souvenirs de Toplitz, Trois Grandes Valses de CongressWESSEL
 Saxe Weimar Quadrilles. Duet, F. LightfootDEAN
 Savj's Capriccio on "Io son ricco," DonizettiMILLS
 Strauss. Walzer, "Mein schönster Tag in Baden," op. 58WESSEL
 ——— Eliza's then Walzer, op. 71 DITTO
 The medley Overture to the Pantomime Georgy Barnwell. J. BlewittJEFFERYS
 Valentine (T.) The Cuckoo, arranged as an easy RondoMONRO
 When the wind blows. Duet for Piano-forte, by RoyshehlD'ALMAINE
VOCAL.
 Ah nothing can e'er be lasting. (Es kann ja nicht immer so bleiben.) Song or Duet by HimmelJOHANNING
 I believe you sing. Song in Folly and FriendshipCHAPPELL
 Know'st thou the land. (Kenst du das land.) Miss MounceyJOHANNING
 Like leaves in the Autumn. G. LinleyOLLIVIER
 My heart leaps up. Song, Attwood HILL
 My love's been complaining. W. M. Tolkein, W. N. CobhamTOLKEIN

- Twilight is a lovely time. Song in Folly and FriendshipCHAPPELL
 The delightful Man, by Lord Ash-townDEAN
 Twenty-four progressive Solfege for a Soprano, Tenor, and Baritone voice. With Piano-forte Accompt. by F. GlavstanesGEORGE
 The Linnet. Duet, F. J. King. D'ALMAINE
 The Indian Maid. Ballad, S. NelsonDITTO
 Weber. All my muse's tuneful dreamings. Bass Song, No. 11 WESSEL

FOREIGN VOCAL.

- Come il di chi i nostri. Aria, RicciMILLS
 Di que gl'occhi. Duetto, DonizettiDITTO
 Mai più lasciarti no. Duetto, Nina, CoppolaDITTO
 Si lo giuro. Duetto, RicciDITTO
 Ti veggio, ti trovo. Duet in the opera "L'Eroe di Lancastro," Lord BurghershLONSDALE
SACRED.

- Merriott's Congregational Hymns, No. 12. Work completed.NOVELLO
GUITAR.

- Aguado's Repertoire des Amateurs de Guitar, 3 BooksCOCKS
 ——— Characteristic Waltzes DITTO
 One hundred and twenty Exercises for acquiring flexibility in the fingers of the right hand, by GiulianiGEORGE
 Sixteen Ditto for the left hand, DittoDITTO

MISCELLANEOUS.

- Bellini's Overture to "Il Pirata," as SestettHILL
 Herz (H.) Brill Vars. on O dolce concento. First grand Duet, Harp and Piano-forteD'ALMAINE
 Hünters and Reinagle's 3 Bagatelles for Piano-forte and VioloncelloCOCKS
 Kalkbrenner's Duet with Oh Nanny, for Piano-forte and Violin. DITTO
 L'Harmonie, Duet on a German Melody, No. 9. Guitar and Piano-forte. KüffnerJOHANNING
 Wright (T. H.) "Esultate pur la Barbara." Harp and Piano-forteOLLIVIER
 Weber and De Beriot's Grand Duet in E flat, for Piano-forte & Violin COCKS
 ——— Grand Duet Concertante. Piano-forte and Clarinet, op. 48 WESSEL

SACRED HARMONIC SOCIETY, EXETER HALL.

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